

1913

Connais Tu Le Pays?

Ambroise Thomas

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OPERATIC ANTHOLOGY

Celebrated Arias, Duets, Trios, Quartets, and Quintets *Selected and Edited by Max Spicker*

- | | | | |
|----------------------------------------------------------|-----------------|-------------------------------------------------------------------|----------------|
| Les Huguenots. f. g. i. (1836) | G. Meyerbeer | Linda di Chamounix. i. (1842) | G. Donizetti |
| 200. Nobles seigneurs, salut! Sop. | 50 | 225. O luce di quest' anima. M.-Sop. | 65 |
| 201. " " " Alto | 50 | | |
| Idomeneo. g. (1781) | W. A. Mozart | Lohengrin. g. (1850) | R. Wagner |
| 202. Still ist im Meer. Trio. 2 Sop. and Alto | 35 | 226. Einsam in trüben Tagen. (Elsa's Dream.) Sop. | 50 |
| | | 227. Einsam in trüben Tagen. M.-Sop. | 50 |
| Ione. i. (1858) | E. Petrella | 228. Nun sei bedankt, mein lieber Schwan. Ten. | 25 |
| 203. Abbandonata ed orfana. Alto | 25 | 229. Nun sei bedankt, mein lieber Schwan. Bar. | 25 |
| 205. Canti chi vuole. Ten. | 50 | | |
| 206. Dell' Iisso sulle sponde. Aria e Duo. Sop. and Ten. | 50 | | |
| 207. Nel sol quand' è più splendido. Sop. | 80 | | |
| 208. O Ione, di quest' anima. Ten. | 50 | | |
| 209. Vanne e serba geloso. Duet. Bar. and Bass | 65 | | |
| | | Luisa Miller. i. (1849) | G. Verdi |
| Irène (La Reine de Saba). e. (1862) | Ch. Gounod | 230. La tomba è un letto. Sop. | 50 |
| 210. She alone charmeth my sadness. Bass | 50 | | |
| 211. " " " " Bar. | 50 | Manon. f. (1884) | J. Massenet |
| | | 231. Obeissons, quand leur voix. Gavotte. Sop. | 35 |
| Jean de Nivelle. f. (1880) | L. Delibes | 232. Obeissons, quand leur voix. M.-Sop. | 35 |
| 212. Tant que le jour dure. M.-Sop. | 50 | | |
| Jeanne d'Arc. f. (1881) | P. Tschaikowsky | Manon Lescaut. f. (1856) | D. F. E. Auber |
| 213. Adieu, forêts. Sop. M.-Sop. | 75 | 233. C'est l'histoire amoureuse. Sop. or M.-Sop. | 40 |
| Jocelyn. f. (1888) | B. Godard | Martha. i. f. (1847) | F. v. Flotow |
| 214. Cachés dans cet asile. Lullaby. Sop. or Ten. | 50 | 234. M'appari. Ten. or Sop. | 35 |
| 215. Cachés dans cet asile. M.-Sop. or Bar. | 50 | 235. Qui sola vergin rosa. (Last Rose of Summer.) M.-Sop. or Alto | 35 |
| 216. " " " " Alto or Bass | 50 | | |
| 217. Seigneurs, ayez pitié. Sop. or Ten. | 35 | Matrimonio segreto. i. (1792) | D. Cimarosa |
| 218. " " " " M.-Sop. or Bar. | 35 | 236. Le faccio un inchino. Trio. 2 Sop. and Alto | 1 00 |
| | | | |
| La Juive. f. i. (1835) | J. F. Halévy | Mefistofele. i. (1868) | A. Boito |
| 219. Il va venir. Sop. | 50 | 237. La luna immobile. Duet. Sop. and Alto | 35 |
| | | 238. Lontano, lontano. Duet. Sop. and Ten. | 35 |
| Lakmé. f. (1883) | L. Delibes | Mignon. f. (1866) | A. Thomas |
| 220. Où va la jeune Indoue. Sop. | 90 | 239. Connais-tu le pays? Sop. | 50 |
| 221. " " " " M.-Sop. | 90 | 240. " " " " M.-Sop. | 50 |
| 222. Sous le dôme épais. Duet. Sop. and M.-Sop. or Alto | 90 | 241. " " " " Alto | 50 |
| | | 242. Elle ne croyait pas. Bar. | 50 |
| Lalla Roukh. f. (1862) | F. David | 243. " " " " Ten. | 50 |
| 223. O ma maîtresse. Sop. | 50 | 244. Je connais un pauvre enfant. M.-Sop. | 50 |
| 224. " " " " Alto | 50 | 245. Je suis Titania. Sop. | 65 |
| | | 246. Légères hirondelles. Duet. Sop. and Bar. | 60 |
| | | 247. Me voici dans son boudoir. M.-Sop. | 65 |
| | | 248. O Vierge Marie. Sop. | 35 |
| | | 249. " " " " Alto | 35 |

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All numbers are published with English in addition to the original text; i. g. f. stand for
The numerals in brackets indicate the year when the opera was first performed.

G. SCHIRMER

NEW YORK

«Connais-tu le pays?» “Know'st thou not that fair land?”

From the opera
“MIGNON”

English version by
Henry G. Chapman

Ambroise Thomas

Allegro sostenuto

Piano

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked *Allegro sostenuto*. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble staff begins with a half note G4, followed by eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The second system continues the melodic and harmonic development, ending with a flourish in the treble staff.

Andante dolce

The vocal entry is marked *Andante dolce*. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The key signature remains three flats. The tempo and mood are slower and more lyrical than the introduction. Dynamics include *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The lyrics are written below the vocal line.

Con - nais-tu le pa - ys
Know'st thou not that fair land
Non co - no - sci il bel suol

The second line of the song continues the vocal and piano parts. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The key signature remains three flats. The tempo and mood are consistent with the previous section. Dynamics include *pp* (pianissimo). The lyrics are written below the vocal line.

où fleu-rit l'o - ran - ger, — Le pa - ys des fruits d'or —
where the or-ange-tree grows, — Land of fruits bright as gold —
che di por-po-ra ha il ciel, — Il bel suol à de' rai —

dim. *pp*

— et des ro - ses ver - meil - les? OÙ la bri - se est — plus dou -
 — and the red - dest of ros - es? Where the birds fleet - er fly, —
 — son più ter - si i co - lo - ri? O - ve l'au - ra è — più dol -

pp

Red. * *Red.* *

— ce, et l'oi - seau plus lé - ger, — OÙ dans tou - te sai - son — bu -
 — where the wind soft - er blows, — Where all sea - sons a - round — the
 — ce, più lie - ve l'au - gel, — O - ve in o - gni sta - gion — ha

Red. * *Red.* *

dolce sempre

ti - nent les a - beil - les, OÙ ray - on - ne et sou - rit, comme un bien - fait de
 hon - ey - bee ne'er doz - es, Where the sun warm - er shines, where each morn - ing a -
 l'a - pe sem - pre fio - ri, O - ve sot - to il ful - gor d'un cielo o - gnor se -

pp

poco cresc. *dim.*

Dieu, Un é - ter - nel prin - temps sous un ciel tou - jours bleu? —
 new Spring e - ter - nal doth smile 'neath a sky ev - er blue? —
 ren, Par che'l A - pril s'e - ter - ni al - l'er - bet - te in sen! —

dim.

p

Hé - las! que ne puis-je te sui - vre Vers ce ri-vage heu-
 A - las! Would that I were re - turn - ing To my dear na - tive
 Ohi - mène! po-tes-s'io ri - tor - na - re A quelle a - ma - te

pp

p *f*

reux, d'où le sort m'e - xi - la! C'est là, — c'est là que je vou-drais
 land, where so hap-py was I! 'Tis there, 'tis there that I — am
 spon - de on - de fui tol-ta un di! Là so - lo, là sol vor-re - i re -

mf

f

vi - vre, Ai - mer, ai-mer et mou - rir! C'est là que je vou-drais
 yearn - ing To live, to love, and to die! 'Tis there that I — am
 sta - re, a - ma-re, a-mare e mo - rir! Là sol vor-re - i re -

p *mf* *p* *mf*

dim. *p* *Tempo 1^o*

vi - vre, c'est là! oui, — c'est là!
 yearn-ing To love and to die!
 sta - re, a - mar, e — mo - rir!

p *f*

Red. *

p
riten.
pp

dim.
p
sf

Andante

Con - nais - tu la mai - son où l'on m'at-tend là - bas? — La
Know'st thou not that my home waits me still in those lands? — The
Non — co - no - sci l'o - stel che s'er - ge là sul pian? — Le

pp

sal - le aux lam-bris d'or, — où des hom-mes de mar - bre
hall shin - ing with gold, — where the mar-bles se - date - ly
sa - le a - dor - ne d'or, — le statue al - le pa - re - ti

pp

M'ap-pel - lent dans la nuit — en me ten - dant les bras? —
 Are watch - ing day and night — as they stretch me their hands? —
 Che fan - no scol - ta a not - te e mi ten - don la man? —

pp

And. * *And.* * *And.* * *And.* *

Et la cour où l'on dan - se — à l'om - bre d'un grand ar - bre,
 And the court where we danc'd — 'neath trees an - cient and state - ly?
 Il ri - cin - to ù si dan - za — al - l'om - bra de - gli a - be - ti?

p *poco cresc.*

Et le lac trans - pa - rent, où glis - sent sur les eaux Mil - le ba - teaux lé -
 And the lake crys - tal - clear, where on the waters glide A thousand air - y
 Ed il la - go in - fi - ni - to al - le cui lin - fe in sen Mil - le schi - fi leg -

pp

dim. *p*

gers, pa - rells à des oi - seaux! — Hé - las! —
 boats, like birds up - on the tide! — A - las! —
 gie - ri sen'van - no qual ba - len? — Ohimè! —

dim. *pp*

— que ne puis-je te sui-vre Vers ce pa-ys loin-tain d'où le sort m'e-xi-
 — Would that I were re-turn-ing To my dear na-tive land, where so hap-py was
 — po-tes-s'io ri-tor-na-re A quel-le spon-de-a-ma-te on-de fui tolta un

la! I! di! C'est là, c'est là que je vou-drais vi-vre, Ai-
 'Tis there, 'tis there that I am yearn-ing To
 Là sol, là sol vor-re-i re-sta-re, a-

mer, ai-mer et mou-rir! C'est là que je vou-drais vi-vre, c'est
 live, to love, and to die! 'Tis there that I am yearn-ing To
 ma-re, a-ma-re e mo-rir! La sol vor-re-i re-sta-re, a-

là! love mar, oui, c'est là! and to die! e-mo-rir!
 f dim. p pp

Tad. *

Songs Always In Demand

I THINK OF YOU High A \flat

LEONARD THOMAS
60 cents net

Andante
p
I think of you when fields are full of laugh-ter And lit-tle

clouds are shin-ing in the blue, And all the sweet that love shall be here—

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LITTLE AZURE RINGS Medium C

CRCIL CAMERON
60 cents net

Andantino
p
con espressione
Strange, that one
a tempo
p sostenuto

light-ly whis-per'd word Is far, far, sweet-er un-to me

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MEMORY'S ROSE Medium or High D \flat

CHARLES HUERTER
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Moderato
p
molto espressivo
rit.
I could not tell that mem-ry's
a tempo

rose So soon would pass a-way And

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PEARL G. CURRAN
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Andante con moto
ppp *Da misura in misura, crescendo*
A-wake, my child, the dawn is
ppp *colla voce*

adagio *adagio nel colore e nell'intensità sino alla fine*
here, And o'er the moun-tain lights ap-pear, All

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Andante
p
The

sky is blue, is blue to-day, The land-ward

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THE WISE FORGET High G \flat

ALICE REBER FISH
60 cents net

Slow and tenderly
mp
The wise for

got, dear heart! They leave the past,—

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